ISSN 0033-8672

THE RAGTIMER

NOVEMBER/DECEMBER 1977

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

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Early large-size original printings of Colorful Sheet Music (limited supply). All copies are in fresh condition and suitable for framing.

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FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

FROM
THE RAGTIME SOCIETY INC.
OFFICERS AND
DIRECTORS:

GREETINGS TO YOU!

With Best Wishes,
For A Joyous Christmas
Season And,
A HAPPY NEW YEAR!

RAGTIME...
UNDER YOUR HAT

Thanks to your enthusiasm and support, we come to the end of another great year for ragtime. Let us make 1978 an even more significant year. The seventies have brought worldwide acclaim for Scott Joplin and his ragtime works. Our membership is fully aware, however, of the multitude of equally important ragtime works by contemporaries of Joplin and those composers who followed later. Their music is also treasured and indeed forms the major portion of the classical ragtime music we all seek to preserve and enjoy.

Aside from Louis Chauvin, Scott Hayden, and Arthur Marshall who collaborated directly with Scott Joplin, we can never overlook the works of composers like May Aufderheide, Eubie Blake, Abe Holzmann, Charles H. Hunter, Charles L. Johnson, William Krell, Joseph F. Lamb, Henry Lodge, Artie Matthews, Ferdinand (J. R.) Morton, Paul Pratt, James Scott, Ted Snyder, Charles Thompson, Tom Turpin, Percy Wenrich, Clarence Woods and so many others of equal rank.

Eubie Blake is the last of those great composers and today is surrounded by a younger group of fine composers of modern ragtime. Use 1978 as a refresher year for refamiliarization with the ragtime works of all the great composers. Help whenever you have the opportunity to dispel a seemingly growing public notion that ragtime is somehow limited to and synonymous with the great Scott Joplin.

As already stated, members of THE RAGTIME SOCIETY, have known for years about the many others

(continued on page 4)

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who made their contribution to ragtime music. As far back as 1950, enough was known through the research work done by Rudi Blesh and the late Harriet Janis to permit that writing team to affirm that THEY ALL PLAYED RAGTIME. The term "ragtime revival" has become rather trite. There was a ragtime revival in the 40's and again in the 50's, and another in the 60's and a further one in the 70's.

Surely the truth must be that ragtime has become a music for every age and every new year as it comes along.

We wish to gratefully acknowledge the thoughtfulness of members in sending in newspaper reports and articles published about ragtime. Original material and information is welcome as well. The more contributions we receive for our files, the better will be the content of THE RAGTIMER. A special thankyou goes to Tex Wyndham who, for years without fail, has written a Record Review for our publication. Please share your knowledge, experiences and opinions concerning ragtime with other members of THE SOCIETY through the medium of THE RAGTIMER.

In the editorial for the last issue, the wish for a speedy recovery from illness was expressed to LOU HOOPER. Then came the shocking news of his death on Saturday morning, September 17, 1977, at Charlottetown, Prince Edward Island. An obituary appears in this issue.

The annual bash party of THE SOCIETY, which incidentally Lou Hooper had been planning to attend, was held over the weekend of Saturday, October 15th last. There were some important but missing faces this year, but a new crop of ragtimers were on hand to add their contributions along with those of the many regular performers in attendance. In the result, another great and successful ragtime event is reported elsewhere in this issue of THE RAGTIMER.

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by
TEX
WYNDHAM

Vanguard VSD 79378 'Jonah Man (and other songs of the Bert Williams era)', by Max Morath.

Selections: Jonah Man; Oh, Mr. Johnson (Turn Me Loose); Willie The Weeper; I Gotta Live Anyhow 'Til I Die; When You're All Dressed Up And No Place To Go; Waiting For The Evening Mail; Constantly; Ain't That A Shame?; Unlucky Blues; Nobody.

Personnel: Max Morath, vocals, piano, arrangements; Reno Palmier, guitar; Allen Hanlon, guitar/banjo; Blackie Schackner, harmonica; Jay Leonhart, bass; Ron Traxler, drums.

In this wistful album of vocals on tunes about losers, jailbirds, hopheads and other assorted misfits, Max Morath takes a giant step away from ragtime per se yet still keeps a hold on the turn of the century and still unearths totally-forgotten gems that deserve airing ("Live" and "Dressed", to name two). His settings are ideal, Palmier's harmonica plaintively underscoring the blue mood and Max's stunningly perfect piano accompaniments - funky, noodling, naturally drawing on ideas from within and beyond the years that gave birth to these numbers - at once surprising and inevitable. The almost unbroken flow of slow tracks with downbeat, depressing lyrics, particularly pointlessly self-pitying laments like "Constantly" and "Jonah", make the meal hard to swallow at one bite and may keep you from returning too often for seconds, but the distinctive, haunting treatment of "Willie" - one of the best of the dozens of recordings I've heard of this jazz chestnut, in which Max builds the lyric with a perception and sympathy it rarely receives - and the rueful, humorously cynical "Mail" catch Max at the peak of his incomparable interpretive skill. Low marks to somebody for dropping liner notes in view of the disc's specialist orientation and the lack of generally available data about the titles and about Bert Williams, who composed one (the wonderful "Nobody") and apparently performed many of the others. Interesting.

* * *

Herwin 404 'Piano Ragtime Of The Fifties'

Selections and artists: Searchlight Rag - Marvin Ash; Keep Your Temper - Ralph Sutton; Louisiana Rag, Dance Of The Witch Hazels - Paul Lingle; Temptation Rag - Reinhold Svensson and Charles Norman; Maple Leaf Rag - Stig Holm and Arvid Sundin; Black And White Rag - Winifred Atwell; Rufenreddy, Pianoflage - Ray Turner; Poodle Rag, Rambling Rag - Bill Krenz; Two Dollar Rag - Lou Busch; Bartender's Rag - Sid Nieman; New Orleans Rag - Dick Hyman; Fascinatin' Rag - Armand Hug; Salty Dog Rag - Poppa John Gordy.

Available from Herwin Records, Inc., P. O. Box 306, Glen Cove, New York 11542.

In Dave Jasen's chronological series of reissue ragtime compilations for Herwin, he has arrived at the LP to be selected from discs cut in the 1950s, when the ragtime revival was starting to take hold, much of it in a commercialized form that makes most ragtimers wince - fast, flashy stuff banged out on hoked-up pianos over noisy rhythm accompaniments with total emphasis on technique and a kind of fixed-grin, canned high spirit. There is a lot of this shallow sleeve-garter music on this record, detracting very substantially from its value as anything but a historical document of material better left undisturbed. Worthy of note, however, are Turner's two fantastic performances, with driving rhythm and unbelievable articulation, and Sutton's red-hot rendition, all three on first-rate classic-period rags designed to showcase the artist; the well-built, rolling duet arrangement of "Maple Leaf"; Lingle's earthy, swinging beat overcoming, but not by much, a terrible instrument ("Louisiana") or distant sound quality ("Hazels"); Atwell's pile-driving left hand; and other assorted odds and ends.

* * *

We end up with a few sagacious remarks about three principally non-ragtime Lps which, nevertheless, contain enough pianistics of the kind we all know and love to make them of some interest to many of you:

- Folkways RBF 26 'The Original Memphis Five' reissues 16 tracks by an excellent and prolific early jazz band. In putting together this enjoyable disc, Dave Jasen has selected quite a few sides which spotlight the OM5's superb-but-woefully-underrepresented-on-record pianist, Frank Signorelli, who delivers some terrific novelty passages.

- Folkways RBF 27 'The Dancing Twenties' is, as its title implies, a collection of white 1920s dance bands playing bouncy vo-do-de-o that has more nostalgic interest than anything else. Jasen again picks sides with brilliantly played piano interludes, but in many cases, the format is too confining for them to display more than ear-catching technique. Both Lps from Folkways Records & Service Corp., 43 West 61st Street, New York, New York 10023.

- Chiaroscuor CR 139 'Live At The Cookery' has eleven on-location solos by Dick Wellstood - some incredibly accomplished ragtime, some modern sounds, some blues, and almost everything, at one time or another, moving out on Wellstood's juicy, up-beat Harlem stride. There is something seriously wrong with a person who doesn't like Wellstood's albums.

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THE RAGTIME SOCIETY

ANNUAL BASH

1977 REVIEW BY JACK CUFF

The thirteenth annual bash was held over the weekend of October 15, 1977. Founded in 1962 the Society also celebrated its 15th anniversary. A gathering of some 350 members and their guests met at the Cara Inn at Toronto.

Our annual parties are unique in their nature. As columnist Zena Cherry of the Toronto Globe And Mail newspaper so aptly wrote "..... They come here year after year, amateurs and professionals, to entertain - not the public but themselves, for a change, without publicity."

The main event, starting early on the Saturday afternoon, lasted until 11:15 p. m. in the more formal pattern and carried on into the wee hours of Sunday morning with the best traditions of a successful after-hours party. Allen MacInnes, as master of ceremonies, kept things rolling smoothly throughout, in a seemingly effortless fashion. He was ably assisted by Mark Wittmann in sharing the duties. Both men are directors of the Society.

Performers come well prepared because they are entertaining their own peers. The high calibre apparent in their performances produces highlights within every presentation.

It is always a delight to welcome first-time performers to the bash. A special treat was the appearance of Toronto's NEXUS group playing their percussion instruments in a program of ragtime music. Then too there was Toronto concert pianist Helena Bowkun displaying a pianistic grasp and feel for ragtime. There was a larger than usual

turnout of first-timers which also included Rod Anderson, Ian Arnott, Max Gottfried, Jack Hutton, Richard Laniewski, John Patcai and Ron Tomarelli.

For the audience of members who attend year after year there was the reward of hearing regulars do their current thing with professional skill. It is the performers who have repeatedly come back through the years to perform, which gives the bash its most meaningful base. They are the ones for whom the appreciation is warmest. While they would not wish to be ranked separately from the many other regulars on hand, the following provided many of the big moments, namely, Kathy and Brian Bauer, Dave Flowitt, Kerry Price and Walt Gower, Dave Jasen, Dave Lee, Gordon Sheard, Tom Schmutzler, and Mike Schwimmer.

There were also the young and the seasoned performers alike who carry their amateur badge with distinction. Students, and the men and women who find playing ragtime a happy pastime and escape from their regular responsibilities, completed the entertainment bill. There is no better way to communicate the range of music covered than to turn to a more detailed account of the proceedings.

Society director, John Fairhead, managed the talent scheduling operations during the Bash. The following is taken from his records. (Piano used unless otherwise stated).

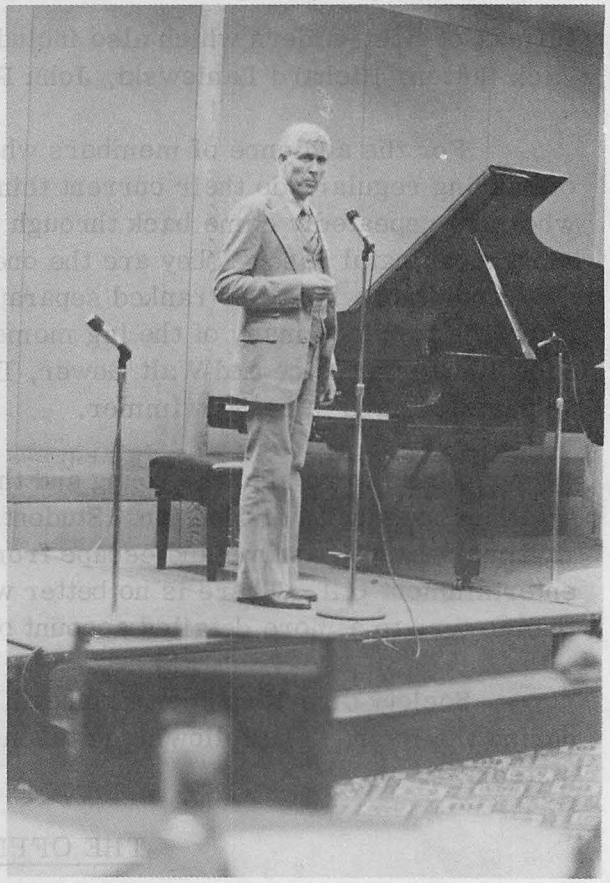
THE OFFICIAL PROGRAM

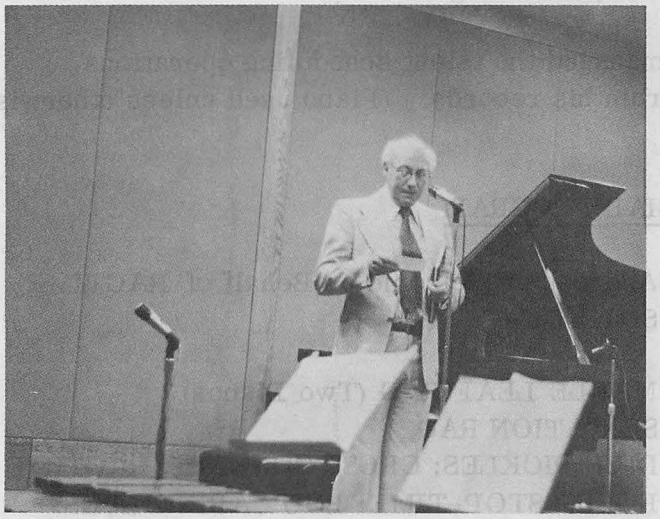
ALLEN MACINNES	- Address of Welcome on Behalf of RAGTIME SOCIETY
RICHARD LANIEWSKI AND TOM SCHMUTZLER	- MAPLE LEAF RAG (Two Pianos)
STEVE HULL	- SENSATION RAG
NEXUS GROUP (BOB BECKER, BILL CAHN, ROBIN ENGELMAN, RUSS HARTENBERGER, JOHN WYRE)	- DILL PICKLES; CROSS CORNERS; RAGTIME ROBIN; STOP-TIME; LOG CABIN BLUES; XYLOPHONIA (Xylophone and marimbas)
JACK PHELAN	- ORIGINAL RAGS
GERALDINE VONDY	- APPLE SASS RAG
RICHARD LANIEWSKI	- TEMPTATION RAG
HARVEY ROEHL	- THE THRILLER RAG
ROSEMARY RENAUD	- WALL STREET RAG
WAYNE ADAMS	- RAGTIME NIGHTINGALE (Banjo)
AUDREY COLLINS	- HILARITY RAG; ALASKAN RAG
RON TOMARELLI	- MAPLE LEAF RAG; GRACEFUL GHOST; ORIGINAL RAGS
JOHN PATCAI	- ST. LOUIS TICKLE (Guitar)
DAVID LEE	- LULLABY RAG; EUPHORIA RAG WALTZ; SMOOTH MOVES (Own Compositions).
SI. RICHARDS	- I AIN'T GOT NOBODY

PRE-DINNER BREAK

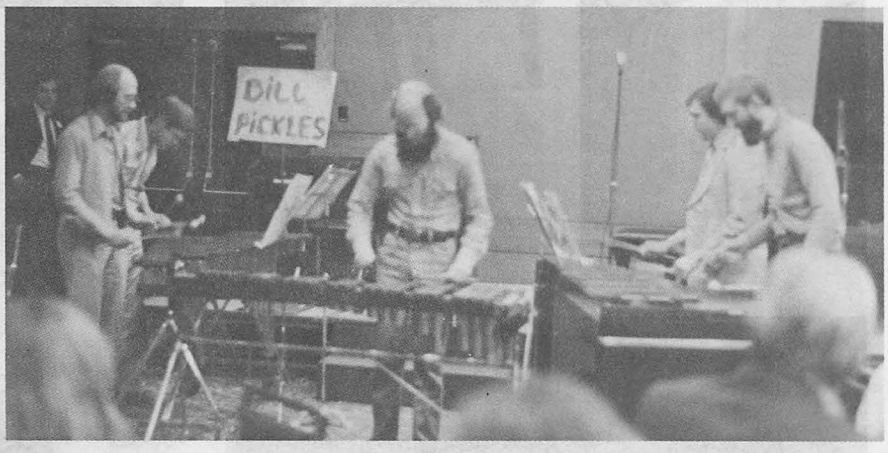
GEORGE HICKS started off this period in the Peel Room (Second Hall) with an informal session of entertainment. KERRY PRICE GOWER played CASCADES and did vocals on

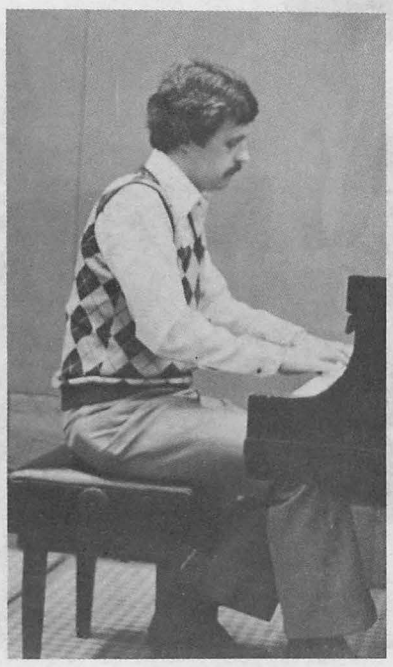
(continued on page 16)





1. RICHARD LANIEWSKI AND TOM SCHMUTZLER
2. JACK PHELAN
3. (M. C.) ALLEN MacINNES
4. STEVE HULL
5. GERALDINE VONDY





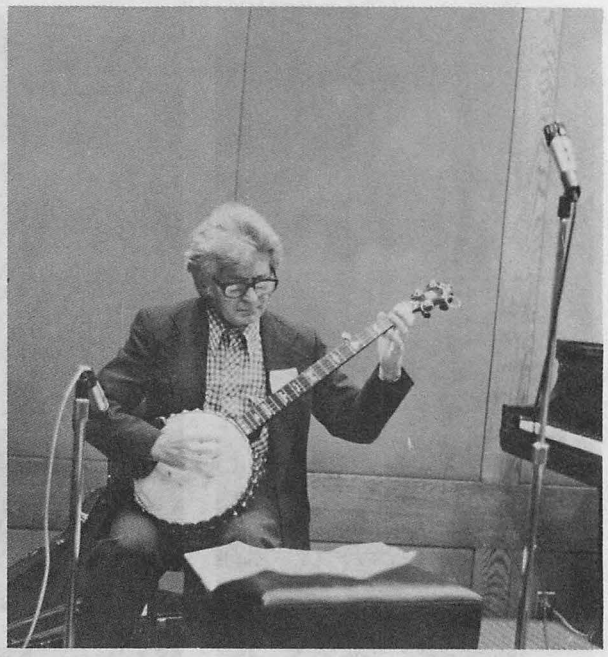
1. BOB BECKER - NEXUS GROUP LEADER AND SOLOIST

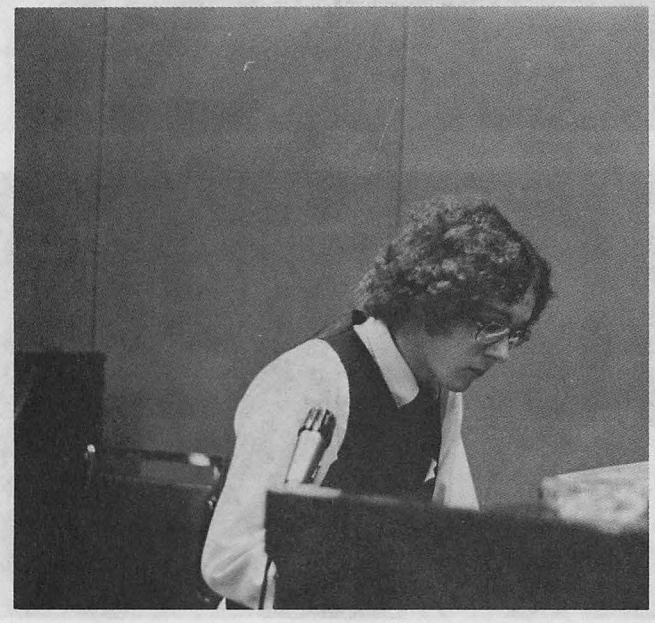
2. NEXUS GROUP - BOB BECKER, BILL CAHN, ROBIN ENGELMAN, RUSS HARTENBERGER, JOHN WYRE.

3. NEXUS GROUP

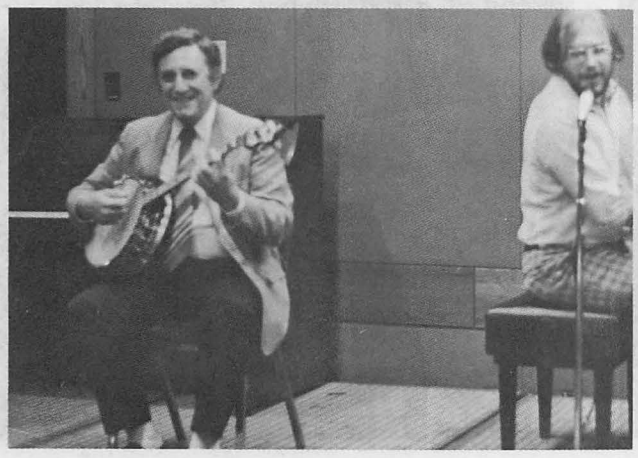
4. RICHARD LANIEWSKI

5. ZENA CHERRY AND SOCIETY PRESIDENT IDAMAY MacINNES



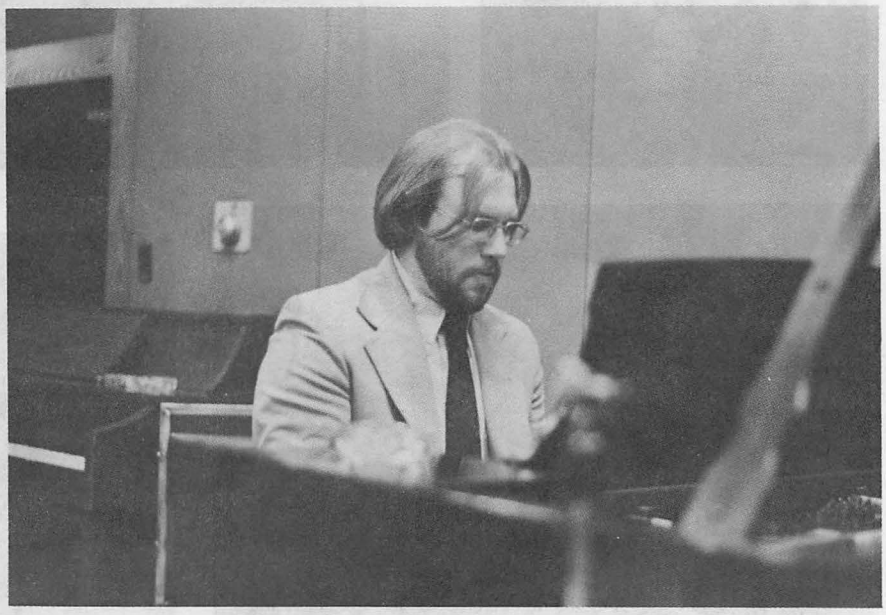


1. ROSEMARY RENAUD
2. DAVID LEE
3. WAYNE ADAMS
4. GEORGE FOLEY
5. AUDREY COLLINS



1. AMELIA LAMB AND JOE LAMB JR.
2. MARK WITTMANN MAKING PRESENTATION TO AMELIA LAMB
3. SI. RICHARDS
4. HARRY MALFAS AND TOM SCHMUTZLER
5. HARVEY ROEHL

1. RON DAVIS
2. RON TOMARELLI
3. JOHN PATCAI
4. MAX GOTTFRIED
5. ROD ANDERSON
6. HELENA BOWKUN



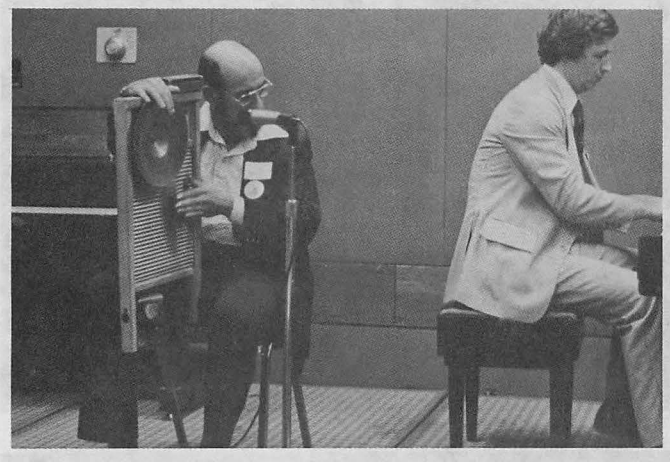
1. JACK HUTTON

2. MARTHA SEWELL AND JON MILAN

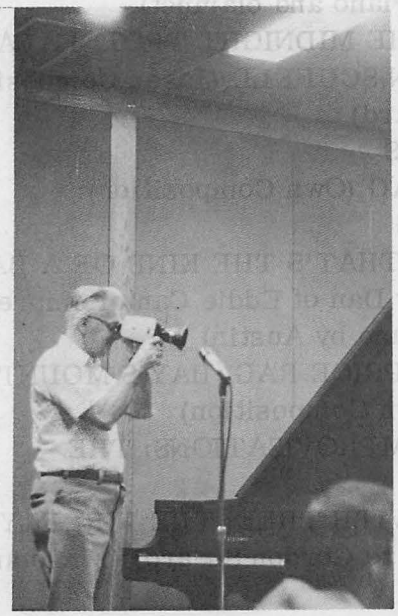
3. TOM SCHMUTZLER

4. KERRY PRICE GOWER

5. WALT GOWER AND KERRY



1. MIKE SCHWIMMER
2. MIKE AND DAVE JASEN
3. MIKE AND BOB MILNE
4. DAN SUMMERS
5. BOB MILNE



1. (Co-M. C.) MARK WITTMANN
2. IAN ARNOTT AND DAVE FLOWITT
3. GORDON SHEARD
4. ELMER RENAUD
   (WITH WHATEVER SILENT MOVIES DO FOR THE SOUND OF RAGTIME MUSIC)
5. BRIAN AND KATHY BAUER

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT and RED ROSE RAG. Other performers who played during the one-hour break were ROSEMARY RENAUD, STEVE HULL, RICHARD LANIEWSKI, and ROD ANDERSON.

DINNER INTERMISSION

DAVE FLOWITT AND IAN ARNOTT	- SHREVEPORT STOMP; IF I HAD YOU; NAGASAKI; LOUISE. (Piano and Clarinet with vocals by Ian Arnott).

AFTER-DINNER BREAK

MAX GOTTFRIED	- SEARCHLIGHT RAG
HELENA BOWKUN	- KITTEN ON THE KEYS
ROD ANDERSON	- THE PAINTING RAG (Own Composition)
JON MILAN	- THE FROG LADY (Own Composition dedicated to Martha Sewell)
KATHY BAUER AND BRIAN BAUER	- MOANING SAXAPHONE RAG; SAX-O-PHOBIA (Piano and Saxaphone).
RON DAVIS	- ORIGINAL BLUES (Own Arrangement)
TOM SCHMUTZLER	- THE POTENTIAL RAG (Own Composition)
KERRY PRICE GOWER	- PRAIRIE QUEEN; WHEN RAGTIME ROSIE RAGGED THE ROSARY (Vocal)
JOINED BY WALT GOWER	- OLD FASHIONED LOVE (Vocal by Kerry); KANSAS CITY TORCH (Vocal by Walt); OH DADDY (Vocal by Kerry) (Piano and clarinet).
DAVE JASEN AND MIKE SCHWIMMER	- BANTAM STEP; THE MIDNIGHT TROT: KALAMITY KID; MACADAMIAN SCUFFLE (Jasen Composition) (Piano and Washboard)
JACK HUTTON	- HANDFUL OF KEYS
GEORGE FOLEY	- DINAH; COSMIC RAG (Own Composition); CHARLESTON RAG
DAN SUMMERS AND AUSTIN KITCHEN	- HUNGRY WOMEN; THAT'S THE KIND OF A BABY FOR ME (Vocals by Dan of Eddie Cantor impressions. Accompanied on Piano by Austin)
GORDON SHEARD	- MORNING AIR; CAPRICE RAG; HAY'S MOUNTAIN RAINBOW RAG (Own Composition)
BOB MILNE	- BOOGIE WOOGIE IMPROVISATIONS; THE RAILROAD MAN
JOINED BY MIKE SCHWIMMER	- A CLOSER WALK WITH THEE; THE FIREFLY RAG (Milne Comp. Ded. to Gordon Sheard) (Piano and Washboard)
Recognition of the presence of AMELIA LAMB, JOSEPH LAMB Jr.	- Remarks by Society Director MARK WITTMANN and presentation to Amelia.
SI. RICHARDS	- BLACK AND BLUE; BETWEEN THE DEVIL AND THE DEEP BLUE SEA; THEM THERE EYES; IF I COULD BE WITH YOU; MOONGLOW.
HARRY MALFAS AND TOM SCHMUTZLER	- ROBERT E. LEE; 12TH STREET RAG; HOW COULD RED RIDING HOOD (Banjo and piano/vocals).
ALLEN MACINNES AND MARK WITTMANN	- Closing announcements at 11:15 p. m. and start of informal entertainment.

Little time was lost as the party divided into two main parts. The main room continued the piano ragtime with George Hicks of St. Louis leading off. In the second hall, the tapping music was delivered almost non-stop by a pickup band of changing personnel.

We were graced with the presence again of Amelia Lamb and Joe Lamb Jr. (widow and son respectively of the late Joseph F. Lamb, whose ragtime compositions stand alongside those of Scott Joplin). Amelia and Joe took in every moment of the proceedings from the Friday evening reception and warmup, until the last poignant moment of parting late on the following Sunday afternoon.

Director Marjorie Wittmann devoted much of her time to circulating a memory book of messages from the attending ragtimers for later transmittal to our honourary life member Eubie Blake.

The operation details for the bash, which are so necessary to any successful convention, were again in the competent hands of director Bill McCrostie. His rapport with the Cara Inn personnel helps to provide the impetus which leads to the excellent service provided by this hotel.

John Norris of CODA MAGAZINE was present and responsible for an extensive sales display, in the lobby, of currently available ragtime records, books, sheet music and folios, and of other material related to the ragtime era. The Society expresses its appreciation to John for his efforts.

Finally for members who were unable to attend, we include a pictorial presentation which may help to reflect some of the bash atmosphere through the personalities shown. Thus ended another great bash.

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LOUIS STANLEY HOOPER

1894 - 1977

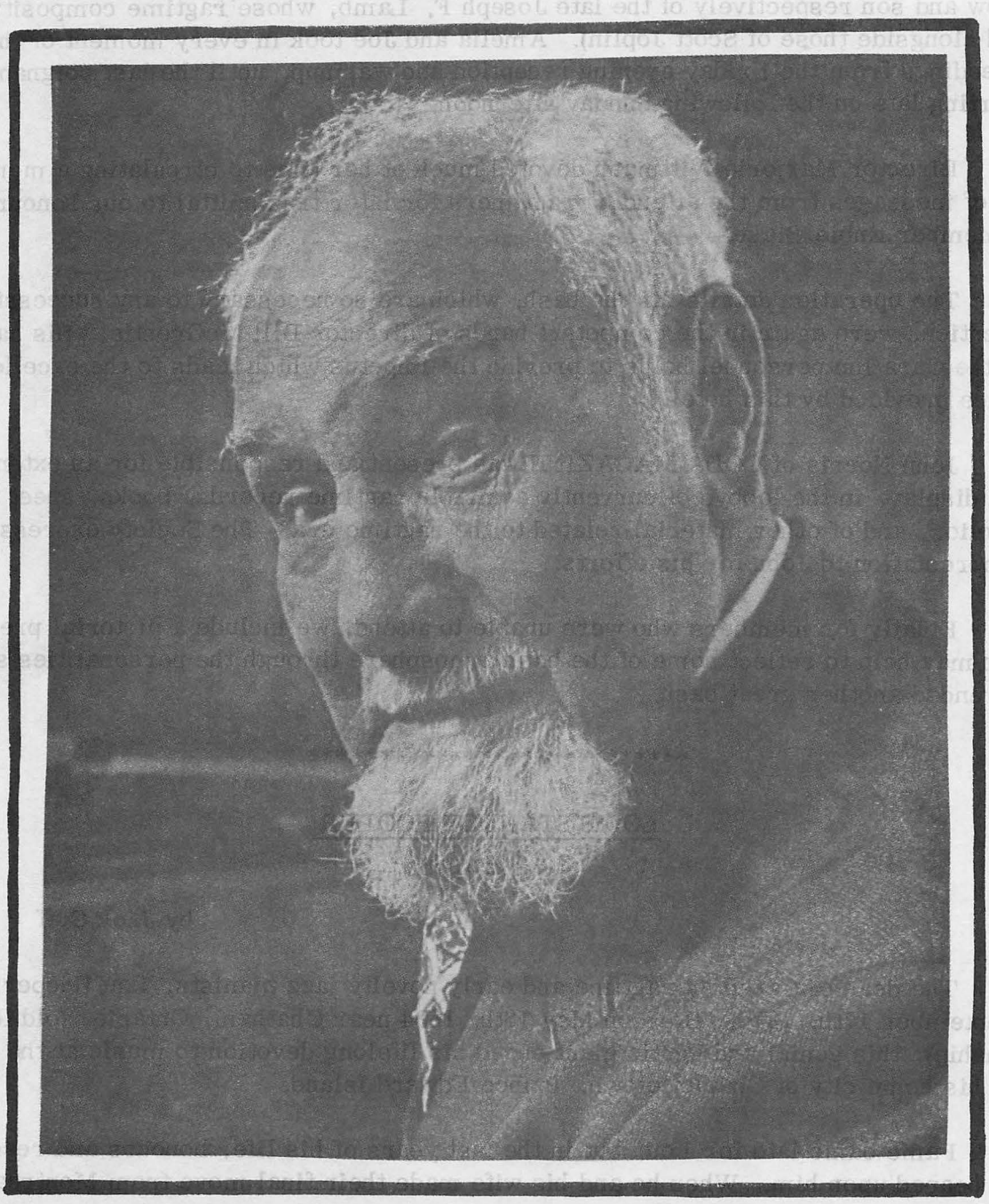
by Jack Cuff

The dean of Canada's ragtime and early novelty jazz pianists, Lou Hooper, died on September 17th, 1977. Born on May 18th, 1894 near Chatham, Ontario, (old Raleigh Township), this genial and gentle giant ended his lifelong devotion to music at the age of 83 at his home city of Charlottetown, Prince Edward Island.

Fame came late for Lou, but in the last years of his life, honours and recognition were heaped upon him. When he and his wife made their final move from Montreal to Charlottetown in July of 1974, the Citizens of the latter city were quick to adopt Lou as one of their own. He was soon called upon to address and entertain the local Rotarians. On December 14th, 1975, he did a two hour concert in the series presented by the Charlottetown Confederation Centre Art Gallery and Museum, through the courtesy of The Canada Council. Lou made appearances on local television programs and up to the time of his hospitalization had been appearing in a C. B. C. show originating at Halifax. Lou was active in community life and sang in the choir of St. Paul's Church in Charlottetown.

Lou was an active member of The Ragtime Society Inc. and is warmly remembered

for his appearances at annual festivities of the Society, playing rags and singing the songs that had made Bert Williams so well remembered. Lou's performances of his own compositions always added a special touch. His rhythmic style of playing and phrasing when singing were very much his own with a marked respect for tempo, expression, and enunciation. In 1976 The Ragtime Society honoured Lou with a presentation in recognition of his contribution to music.



The quietly accumulating accomplishments of Lou Hooper, during his long musical career, loom much larger at the end than was the case in his earlier years.

When Lou was 3 years of age the Hooper family moved from Canada to Ypsilanti, Michigan. As he grew up music took hold of his life. At first it was church choir work, becoming a paid soloist at St. Luke's Episcopal Church. He and his older brothers were soon into instrumental work with Lou playing the trombone. At age 17 he entered the Detroit Conservatory of Music to study piano. Then came World War I with military

service in France. In 1920 following his return to interrupted studies he received his degree as a Bachelor of Music.

The year 1921 was a turning point for Lou. He moved to New York City and settled in Harlem where he quickly became a reserved but active participant in the musical scene. His formal musical training created a demand for his services and it was not until the start of the depression in the early thirties that circumstances drove Lou and his family back to Detroit and a return to Canada where he remained for the balance of his lifetime. By 1933 he had settled in Montreal where he was based until his recent move to Charlottetown.

During the Jazz Age of the twenties Lou provided the technical support which helped so many others along the road to fame and recognition. He was the perfect accompaniest for singers of the day. He taught piano and musical history at the Martin-Smith Music School in Harlem. He took the Music Supervisor's Course at Columbia University. He was staff pianist and music arranger for the Joe Davis Music Company for some years. He played for the silent movies, and was often the pianist in theatre pit bands. He is known for his piano work with a long list of legendary singers like Bessie Smith, Mamie Smith, Lizzie Miles, Rosa Henderson, Monette Moore, Helen Gross, Viola McCoy, Ma Rainey, Ethel Waters, Billie Holiday, Louella Jones, Hazel Meyers, Josie Miles and so many others. Probably the highlight was his period as accompaniest to singer Paul Robeson.

Lou can be found on recordings for Edison, Ajax, Perfect, Vocalion, Columbia, Plaza-Cameo, Harmony, Gennett, Okeh, and Brunswick. Apart from many singers, he is to be found with musicians like Bob Fuller, Elmer Snowden and Rex Stewart. He was part of groups with the names: Three Hot Eskimos, Kansis City Five, Three Jolly Miners, Three Blues Chasers, Rocky Mountain Trio and Three Monkey Chasers.

Lou was witness to the historic cutting sessions of the Harlem Stride pianists of the day. He joined the Lew Leslie Blackbirds show band for the '28 - '29 tour. As an arranger, he worked with Rube Bloom. But the depression brought an end to that phase of his career.

On his return to Canada, Lou first joined the Toronto Band of Myron Sutton, the Canadian Ambassadors. Then in 1933 it was Montreal. As a night club musician he played for a long period at the old Connie's Inn. He taught music and had, as a rather bright pupil, a young lad named Oscar Peterson. In 1939 at the start of World War II he enlisted with the Royal Canadian Artillery and spent the war years in the theatres of action as an entertainer. Then came the many years of work in Montreal and playing the Laurentian Hotel's circuit.

Louis Hooper will be long remembered by the many friends he made along the way. His real greatness will now emerge. He gave so much yet asked little in return.

(Ed. Comment: The picture of Lou Hooper taken by Ken Elliot, appeared with an extensive article about Lou written by Jack Batten for The Canadian Magazine of July 23, 1977 entitled HARLEM CAKEWALK.)

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* HAVE YOU RENEWED YOUR MEMBERSHIP *
* IN THE RAGTIME SOCIETY INC. FOR 1978? *
* This is the final issue for the current year subscribers! *
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PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W., Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen (Denmark), every 2nd & 4th Wednesday each month.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Occasionally on tours in other European countries.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.

- at the Chelsea Inn, 33 Gerrard St. W., Toronto - Sat. 2:00 - 5:00pm with Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks)

ROBERT GOODNOW - at Broadmoor Hotel, Colorado Springs, Col., Nov. 14 on.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM JONES - at the Underground Orleans, 304 Main St., Cincinnati, Ohio Mon. /Tues. 8 - 12 p. m. and 8:30 p. m. - 1:30 a. m. on Fri. /Sat.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesdays, Fridays and Sundays.

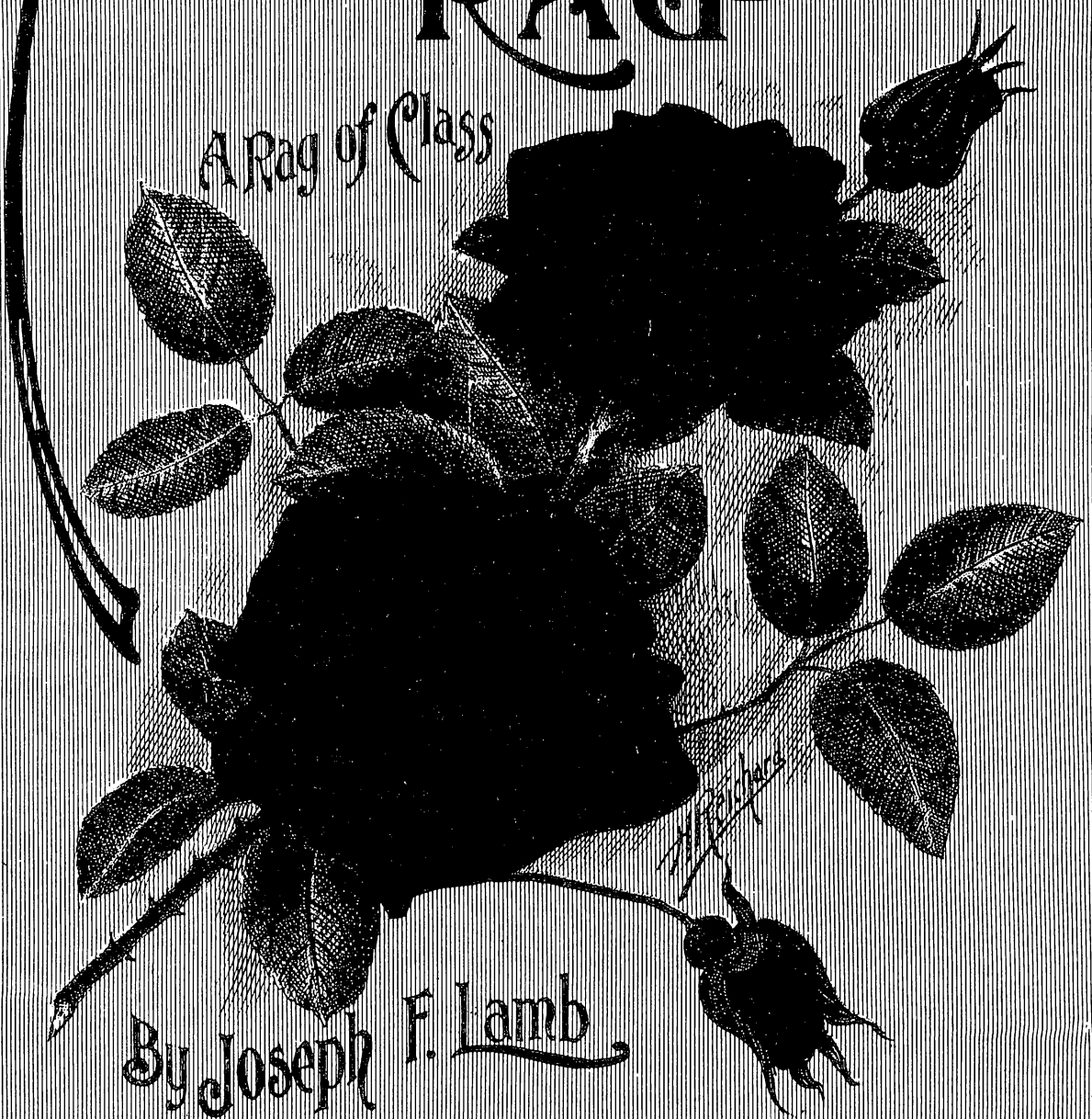
JOHN MADDOX - at Northern Hotel, Billings, Montana to December 3.

GLENN MEYER - and his band at St. Louis, Mo. making regular appearances.

BOB MILNE	- at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. (Alternates with Bob Seeley) 4:30 p. m. to 12:00 p. m. Mon. to Fri., 9 to 1 Sat., 5 to 9 Sun. - at El Porto Rest., 121 King St., Alexandria, Va. January 3/78 to end of March.
MIKE MONTGOMERY	- at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Michigan, Friday nights.
MAX MORATH	- on the road with his show "The Ragtime Years".
DR. ELI NEWBERGER	- and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).
TOM NOEL	- on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.
CHARLIE RASCH	- with SISTER KATE (ROSS), at the Cow Palace, Bancroft Rd. about 8 miles west of Toledo, Ohio, Saturdays 9:00 p. m. on.
RASPILLAIRE AND GISH	- a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida
SI. RICHARDS	- at Sheldon Inn, 6611 Eastland Rd., Middleburgh Heights, Ohio Tues. thru Sat. 6:00 p. m. to 10:00 p. m.
HANK ROSS	- with Red Onion Jazz Band, at O'Connor's Beef'n Ale House, 708 Mountain Blvd., Watchung, N. J. Fri. nights at 7:30 p. m. on.
TOM SCHMUTZLER	- with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at "The Ground Round", Plainville, Ct. Fri. & Sat. nights 9:00 p. m. - 1:00 a. m. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".
BOB SEELEY	- at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. (Alternates with Bob Milne) 4:30 p. m. to 12:00 p. m. Mon. to Fri. 9 to 1 Sat.
RICHARD SKRIKA	- at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, every Sat. 4:00 to 7:00 p. m.
DAN SUMMERS	- and New Charleston Chasers regularly appearing in the Buffalo area.
TREBOR TICHENOR	- (The Professor) in Observatory, Rodeway Inn, Jefferson & Market Streets, St. Louis, Mo. 5:00 p. m. - 7:00 p. m. Mon. thru Fri.
JERRY TRAUNIG	- playing at the "One Way Fare", Simsbury, Conn. Sun. nights.
TERRY WALDO	- has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.
GALEN WILKES	- does weekly half hour radio show "THE RAGTIME YEARS" Fri. 6:00 p. m. 88.7FM from Hofstra Univ., Hempstead, Long Island, NY.
TEX WYNDHAM	- and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8:30 p. m. to 12:30 a. m. A/C 302-656-8121.

American Beauty RAG

A Rag of Class



By Joseph F. Lamb

Published by
Stark Music Co.
St. Louis, Mo.